

*florida / caribbean* ARCHITECT



spring 2003



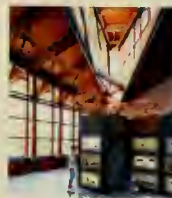
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## Editorial / diane d. greer

"Of all buildings, those which are built professing to proclaim truth - houses of worship - should be the most honest." This is a quote from Architect Emeritus Frank McLane who wrote to me on the subject of "What Are The Principles of Great Architecture?" I was interested in his thoughts because most of them were very straightforward - so much so that you have to wonder why they are so often overlooked in the design process. "First is honesty," he wrote, followed by proportion, scale, light, space and so on. Not new ideas - Vitruvius wrote to Caesar about them in the 2nd century B.C. - but ideas that are too often forgotten.

In the introduction to his paper, McLane states that he does not consider himself to be among the great designers of modern architecture. But, he is quick to add that he has "the ability to state in a few words things that must be part of, not just great architecture, but of good architecture - things that a creative designer of buildings must consciously or intuitively understand and use. Things, which, to my knowledge, were never neatly and precisely taught in schools of architecture."

His definition of scale, for example, is "how things relate to the human being as to size and human function." Nothing new there, but he goes on to make an excellent point that scale should address how big the building is inside as well as out. "To rely on something like furniture to understand a building's scale is to admit the building has no scale of its own."

One of McLane's examples is the dome of St. Peter's in Rome that rises 365 feet above the crossing of nave and transept. The altar is located beneath the dome. Before Gianlorenzo Bernini added the 100-foot baldacchino (the average height of an eight-story building) that sits over the high altar, it was difficult to grasp the height of the dome. The disparity between altar and dome was too great. But, the baldacchino, or canopy, helps focus attention on the altar and establishes a relationship between the altar and the dome. Assuming the altar to be of average height, subconscious calculations allow viewers to sense first the enormity of the baldacchino and finally, of the dome.

St. Peter's is an extreme example, but while editing the articles that were submitted for this issue, I noted a common problem that many of the architects had to reconcile. It involved meeting the demands of the liturgy while creating an intimate and comforting space for worshippers. I suppose that scale is always an issue in ecclesiastical design and reconciling the loftiness of an upward-oriented space with the intimacy that many congregations desire can be a tricky matter. It was one that was resolved in very different ways in the projects in this issue. I think readers will find the solutions interesting.



## President's Message / William H. Bishop III, AIA



It's hard to believe the first quarter of the year is almost over. By the time you read this, Grassroots will be over.

Our work plan is progressing nicely. All of the commissions and task forces are hard at work. The Communications Commission is developing a traveling exhibit that can be used throughout the state by local chapters to promote AIA Florida, architecture and our members. The Education Task Force will have a series of recommendations ready for Legislative Day so we can discuss important issues with our legislators. The Governance Task Force will be making recommendations at the April board meeting for modifying our organizational structure to make it more efficient.

The AIA National Convention in San Diego is coming up soon and at the state level, the Professional Development Commission is hard at work planning AIA Florida's summer convention which will be held in Sarasota.

Right now, we are preparing for the annual Legislative Day in Tallahassee. This event has become the cornerstone of the annual calendar and our diligence is starting to pay off. We are becoming well-recognized in the Capitol and attendance at the Legislative Reception has grown every year. This year's legislative session will probably prove to be one of the more exciting ones in recent years. A slower economy, less revenue growth and constitutionally-mandated program expansion will make for an interesting mix. Our agenda this year is aggressive and issues include:

- Proposals to privatize the remaining administrative functions of BOAID
- Collaboration with BOAID on proposed modifications to Chapter 481

Other issues to watch include:

- Tort reform
- Any proposed changes in tax laws as they may relate to the education constitutional amendments

Watch the Friday Facts or visit our website at [www.aiafla.org](http://www.aiafla.org) for the latest information. I look forward to seeing everyone in Tallahassee in April.



## Work-in-Progress

**Bermello-Ajamil & Partners-Inc.**'s design for The 1800 Club was recognized with a 2002 Award for Design Excellence by the Society of American Registered Architects. The 1800 Club is a 450-unit mixed-use high rise located on Biscayne Bay in downtown Miami's emerging Performing Arts Center neighborhood. The design incorporates an "L" - shaped plan with asymmetrical wings responding to the different scales of the surrounding neighborhood. A cylindrical corner "beacon" binds the two wings together.

The overall tower is 40 stories wrapping a 9-story parking garage on an extremely tight site. The lobby level features a restaurant / outdoor café with two office floors and five townhouse floors above. The ninth floor pool deck has an open breezeway to the bay through a double-height "hole" in the main wing.

The 1800 Club is currently in permitting and is scheduled to break



*The 1800 Club on Biscayne Boulevard was designed by **Bermello-Ajamil & Partners-Inc.***

ground in early 2003. The total construction cost is \$48.5 million / \$55 SF. Project Architects are Rai A. Fernandez & C. Chloe Keidaish.



*Calvary Chapel in Melbourne is a Design/Build project of **BRPH Companies, Inc.***

Using the Design/Build method, **BRPH Construction Services, Inc.** is producing a \$10.8 million facility expansion of Calvary Chapel in Melbourne. The new sanctuary, with seating for 3,000, is a contemporary interpretation of traditional religious architecture. Construction of the additions, including a multi-story education building, is being completed in phases. BRPH Architect is Jeff Philips, AIA.

**Rhodes + Brito Architects,** Orlando, will play a major role in the design of the new Duval County

Courthouse in Jacksonville that is scheduled to open in 2005. The firm will be part of the Cannon Design Team that is responsible for the new courthouse and renovation of the existing federal courthouse and post office that will house the offices of the State Attorney and Public Defender.

**The Robert G. Currie Partnership** in Delray Beach is designer of the Village of Key Biscayne Community Center, for which it just received an Honor Award for Design. The project includes a below-grade parking structure, pool, gymnasium and many other multi-purpose facilities.

**Harvard Jolly Clees Toppe Architects, P.A., AIA** has designed approximately 50,000



square feet of classroom and meeting space in a new four-story building for St. Peter's Cathedral. Site development includes a 200-car parking garage and enhanced access to adjacent on-street parking in addition to a new, landscaped courtyard.

**Lunz Prebor Fowler Architects** has been selected by the Architect of the Capitol to design the renovation of the U.S. Botanical Gardens Building in Washington, D.C. The work will be performed in conjunction with the URS, Washington Office, and will include a complete redesign of the former residence, built in 1932, that now houses administration services for the Botanic Gardens. The renovation is part of an overall program to restore the Gardens, located directly adjacent to the U.S. Capitol Building.

**VOA Associates Incorporated** is architect for Florida International University's new Management & Advanced Research Center (MARC), an 80,000-square-foot conference and advanced research facility. The signature element in the building is the multi-purpose conference hall that "floats" above the pre-function space and allows views through the building to the lake beyond. **VOA Associates** has also completed design of the 76,000-square-foot Learning Resource Center and Library at Santa Fe Community College in Gainesville. The building has a unique design feature—a two-story element housing conference rooms, staff and cyber cafe. This section of the building is gently curved to follow natural landscape features.

**C.T. Hsu + Associates, P.A.** has completed the comprehensive master plan for Eusris High School,



*Harvard Jolly Clees Toppe's design for St. Peter's Cathedral, right, includes a four-story classroom building, left.*



*VOA Associates has designed the Learning Resource Center and Library at Santa Fe Community College, top, and above, the Management & Advanced Research Center at FIU.*

as part of a Lake County Schools program to reevaluate seven schools in its district. The new master plan resolved issues of building location, crowded spaces and phasing of the work on an occupied campus. **C.T. Hsu + Associates** also prepared a comprehensive master plan for

Mount Dora High School. The new campus combines its original 25 acres with eight acres belonging to a former elementary school and it was opened up with the creation of an academic courtyard designed for school gatherings.





*FleischmanGarcia Architecture* has completed design of the new Stetson University College of Law to be located in downtown Tampa. The 73,500-square-foot building is slated to open in autumn 2003.

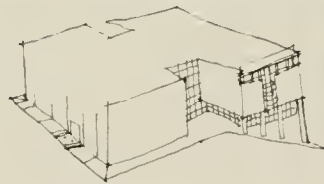
## News

### AIA Tallahassee Honors Delineators

AIA Tallahassee has begun a program of recognizing delineation in the architecture profession. The program, an annual competition, was designed to recognize "the many facets of the media, message and means by which architects communicate."

The jury for the inaugural competition included Rodner Wright, AIA, Dean of the School of Architecture at Florida A & M University, Rena Minar, Executive Director of the Mary Brogan Museum of Art and Science and Diane Greer, Editor of *Florida/Caribbean Architect* and Director of Cultural Resources at Florida State University. The jury considered major issues such as content, quality of the architecture represented, quality of the technique used and overall presentation.

The project awarded Best of



*A delineation project by architect Monty Stark, AIA, was awarded Best of Show in AIA Tallahassee's first Delineation Competition. Awards of Merit were presented to Vaughn Samuel with Akin Associates Architects, Jodie Dodson, AIA, with Manausa Lewis & Dodson and Monty Stark, AIA, with Hicks Nation Architects. A Citation Award was presented to Karla Castellon, a student in the FAMU School of Architecture.*





Show was a large scale representation of an historic house that demonstrated virtuosity of technique and handling of materials as well as artistic composition. It was the work of Monty Stark, AIA, who is with the Tallahassee firm of Hicks Nation Architects. Three Awards of Merit were presented to very diverse delineations including a watercolor rendering, a pencil sketch and an airbrushed elevation. All of the entries in this inaugural competition will be displayed for several weeks at the Mary Brogan Museum of Art and Science.

### Most Popular Historic House Museums

Every year Counsel House Research, in conjunction with the *Almanac of Architecture & Design*, polls America's historic house museums to determine which are the most popular destinations. For the purposes of this study, "house museum" is defined as an historic house that is currently exhibited and interpreted as a dwelling place. While the top five tourist destinations are easily predictable - Mt. Vernon, Biltmore Estate, Hearst Castle, Graceland and Monticello - there were a few surprises. The Edison and Ford Winter Estates in Fort Myers, Florida tied as the seventh most visited house museums in the country, well ahead of Betsy Ross, Paul Revere, the Lincoln Homestead and Fallingwater. Showing up at number 19 was Viscaya, the Deering Estate in Miami that was designed by Burrall Hoffman in 1916.

### FAMU SOA Holds First Alumni Exhibition

Twenty-five years after conferring it first degrees, the School of Architecture at Florida A & M University opened its first Alumni Exhibition last November during

Homecoming Weekend. The event, which is referred to as the *2002 Pre-Connect* activity, included both built and unbuilt architectural designs as well as other creative work such as painting and sculpture. Seventy projects from 48 alumni were sent from all over the country. Co-curators of the show were Associate Professor Eduardo (Lalo) Robles and alumna Sally Dowlen (B.S.'82, M.Arch.'88), Transportation Systems Coordinator for the Leon County Department of Public Works in Tallahassee. Judge McCalman, Alumni Coordinator, coordinated the event. Two alumni

firms sponsored the exhibition: Conn and Associates Architects, Inc. in Tallahassee and Rhodes + Brito Architects, Inc. in Orlando. These firms also sponsored a private reception at the AIA Florida headquarters. In recognition of the School's contributions to the community throughout its history, the Leon County Commission presented Dean Rodner B. Wright, AIA, with a commemorative Resolution at its October meeting. A virtual tour of both the opening events and the exhibition will be on the School's Web site [www.famusoanet.net](http://www.famusoanet.net).

The *2002 Pre-Connect* activity



*A small-footprint house designed by FAMU alumnus Seth Harry, AIA [B.S., '82] of Seth Harry and Associates, Inc., Woodbine, MD.*



*Premier Health and Fitness Center designed by FAMU alumnus Randy Lewis, AIA [B.S., '87] of Manausa Lewis Dodson Architects, Inc., Tallahassee.*



was the first in a three-year plan of SOA alumni activities. The 2003 *Connecting* event will be the School's first Alumni Reunion and the culmination is the establishment of the School of Architecture Constituent Group of the FAMU National Alumni Association planned for 2004—the *Connected* event.

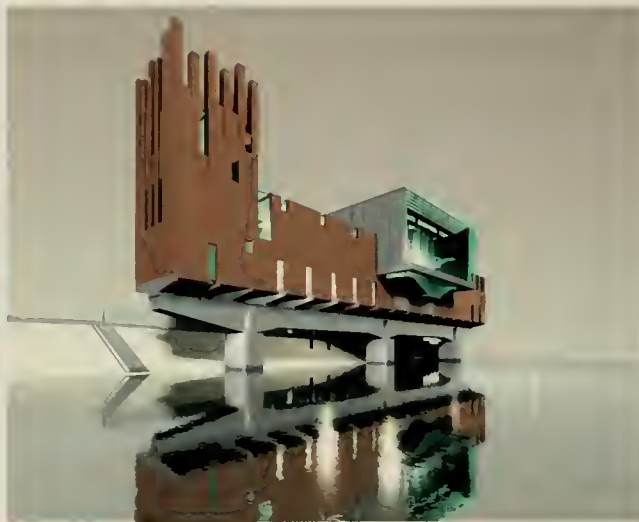
### Fort Lauderdale AIA Raises Scholarship Funds

In November, the Fort Lauderdale Chapter of the AIA presented architecture awards for outstanding design in both built and unbuilt categories. Student Design

Excellence Awards were also given to students currently enrolled in Schools of Architecture who exhibited outstanding achievement in a series of competitions in which they participated. In addition to honoring outstanding design, the event raised scholarship funds for the Florida Atlantic University School of Architecture and the nine winning student entrants. The jury for the event included Andrea Clark Brown, AIA, Raymond Jungles, ASLA, and Guy Peterson, AIA for the Built and Unbuilt Awards and Kaiser Talib, AIA, Michael Shiff, AIA and Dr. Peter Magyar, Associate AIA, for the Student Design

Excellence Awards.

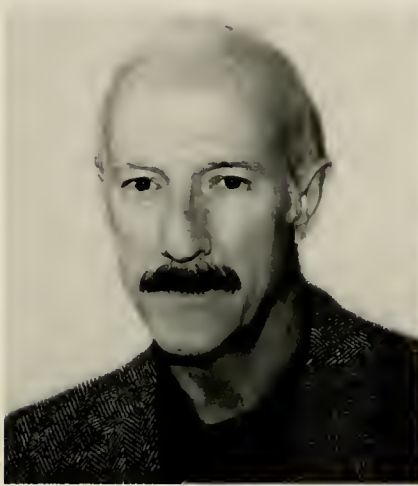
Winners in the Built Design category were Anthony Abbate, AIA, Saltz Michaelson Architects and Don Singer, FAIA. Unbuilt Award winners were Peter Magyar, Aron Temkin and Francis Lyn who were recognized for two projects. The student program was a three-phase competition that included a design charette, a poster design and project exhibition. The winning project, a weekend design for a chicken coop, was the work of Neil Melby. Todd Evans won the poster contest and the winner of the portfolio exhibition was Santiago Pelaez.



Above, left: Donald Singer, FAIA, is the designer of *Flashpointe*, an economical first house for a single mother. Above, right: *The Graphisoft Park Conference Center* is a multi-purpose building on the shore of the Danube River in Budapest. It was designed by Peter Magyar, Aron Temkin and Francis Lyn. Right: *Workscapes*, a retrofit showroom, was designed by Anthony Abbate, AIA.



## Interview/ John S. Dickerson, AIA



**John S. Dickerson, AIA**, is a graduate of the University of Arizona School of Architecture. He is President of John S. Dickerson Architect, Inc. in Leesburg, Florida, a small firm founded in 1978. For the past 12 years, the firm has concentrated primarily on religious architecture. The firm is currently designing a new 1200-seat sanctuary for St. Madeleine Catholic Church in High Springs, Florida. Mr. Dickerson is a member of the AIA Professional Interest Area of Interfaith Forum on Religion, Art & Architecture.

***Q: How did ecclesiastical design become your firm's specialty and what percentage of projects does it represent?***

A: The firm has been involved in church design for the past 20 years. Our involvement began with designing small additions and renovations to existing churches and church-related projects. This gave us the opportunity to analyze existing facilities and see what worked well and what didn't. These early additions and renovation projects led to new church-related commissions

that now represent 75% of our fee income. Today we handle the complete project, including site evaluation, programming and master planning, not only of churches, but of support buildings such as fellowship halls, administrative facilities and rectories.

***Q: What particular problems are inherent in church design?***

A: Budget, budget, budget. It is one of the most difficult issues to deal with in church design and construction. It is difficult to establish a cost per square foot because churches vary so much in design, structural systems, and construction materials. The cost for an electrical package, for example, varies greatly from church to church because the more control and sophistication desired in the lighting system, the more the system costs. Bid prices taken from general contractors who have church-building experience can vary as much as 20% from low to high bid. I find it much easier to work with a building committee whose members are involved in construction or who have experience from serving on previous building committees.

***Q: If budget is always a problem, how do you handle it?***

A: I tell the building committee that we cannot guarantee costs. I tell the committee that we will furnish cost estimates based on our previous experience with churches constructed of similar building materials and with other available cost estimating systems. One of the ways we deal with construction cost control is to use add alternates when projects are bid.

Another method of controlling costs once a building committee has selected a general contractor is to have them provide preliminary cost estimates as the design is developed.

***Q: What do parishioners/worshippers currently demand in their building programs, i.e., stained glass, custom pews and furniture, a sense of serenity, etc.***

A: The top priority in church design is function. The members care first and foremost about two things: good acoustics and lighting. They want to be able to see and hear well. Another request that is always made is that the building look like a church even if the design is very contemporary. The building must reflect the liturgy. Most churches want custom designed furniture, i.e., baptistry, ambo, altar, tabernacle and a presider's chair. Often they are willing to use standard manufacturer-designed pews, but pew comfort is always an important issue. Stained glass windows are important in all churches for spiritual identity or to depict a theme or tell a story.

***Q: What is your firm's philosophy of church design?***

A: Our philosophy is simple. We listen to the building committee and the members to determine their needs and wants. We try to determine what is unique about the congregation or parish and then incorporate that into the liturgical functions of the church. I like to use structure as a design element to define and accentuate the liturgical functions of the church while making an honest architectural statement.



## Jeffrey Silberstein Architect & Associates, Inc. *delray beach*

Temple Beth Emet, Cooper City, Florida

Inspiration for the design of this temple came from the old walled cities in Europe and Jerusalem. These cities protected their populace from invaders and gave them the freedom to prosper culturally, socially and economically within protective boundaries. Inside the walls, within a tight grid of buildings with open spaces that function like courtyards and squares, were all the amenities the community required.

Temple Beth Emet occupies a 16-acre site and contains 50,000 total square feet.



The complex includes a school with eight classrooms, social hall with full commercial kitchen, temple with seating for 600, administrative offices with lobby and gift shop and parking for 250 cars.

The site allows for expansion of the school by twofold and the addition of a soccer field, basketball court, tennis court and swimming pool.

The design objective for this project was to create a village of learning and cultural identity for a young, vibrant congregation. The congregation wanted a facility that would bring families and



Top and above: *South elevation. Photos by Rabinowitz Photography.*





friends closer together in a safe environment – a place where the congregants could meet to share religious and social aspirations.

The architect's solution addressed the client's program by arranging buildings in such a way as to create large and small courtyards that can be used as play areas or places of meditation and reflection. The temple, which is visible from all parts of the facility, is distinguished by a tilted wall that rises 40 feet to embrace the congregants. The temple is anchored with a steeple that soars to a height of 75 feet. From outside, the facility is clearly read as a Jewish center for learning that is comfortable with its presence in the community.



Photo, Top: Interior of the temple. Right: Exterior from the southwest. All photos by Rabinowitz Photography.

**Project Credits:** Jeffrey Silberstein, AIA: Architect; Kamm Consultants: MEP Engineers; Bryntesen Engineers: Structural Engineers; Nibor Construction: Contractor.



## Rink Reynolds Diamond Fisher Wilson *jacksonville*

St. Francis-In-The-Field, Jacksonville, Florida

This sanctuary was designed for a congregation that had been worshipping in an outdoor pavilion on a wooded site. Although the growing congregation necessitated a larger building, the members wanted to maintain an intimate connection with nature. It was the demand for a connection to the natural environment that presented the greatest challenge for the architect. Early in the design process, the decision was made to preserve the connection with nature by establishing vistas from the church to the landscape beyond. This strategy became a source of inspiration that all design decisions were measured against.

The congregation's strong sense of place was translated into a site strategy for locating the building on the grounds. The sanctuary was oriented during a site visit using reference points marked in the dirt. The long axis of the nave is oriented with a freshwater marsh with old growth cypress trees. These trees are visible from inside the church and they serve as a natural reference for worshippers who enter the sanctuary and proceed down the aisle.

The 42-foot tall interior volume and the extensive use of glass were designed to inspire worshippers by allowing views of the landscape. The sanctuary is organized as a cruciform plan with pew seating for 220 worshippers. The altar platform is situated at the intersection of the axes of nave and transept with the altar raised slightly above the sanctuary floor. At the end of each transept is a tall gable with fenestration that permits a view of tree canopy and sky.

The church's structural system incorporates heavy masonry walls supporting exposed steel frames. Around the

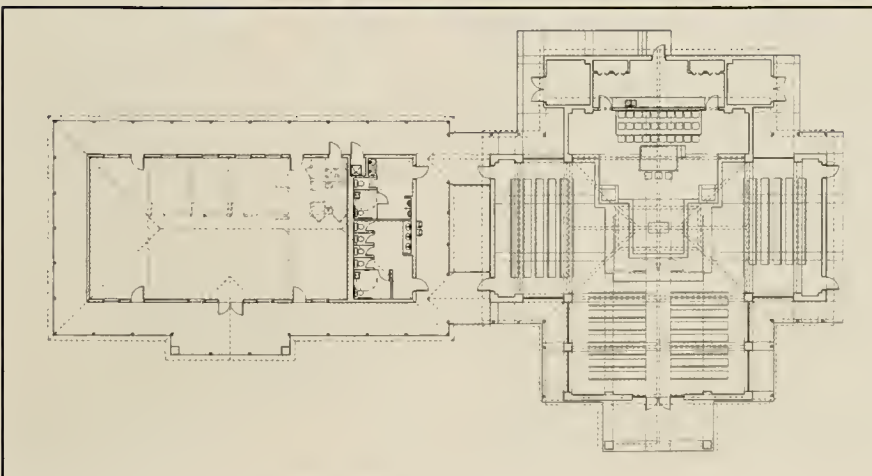
perimeter of the church, a band of glass separates the masonry wall from the steel frames above. Atop the steel frames, a pine roof deck spans the structural bays and is exposed to the sanctuary below. Connections between the structural systems are exposed and visible to worshippers.

**Project Credits:** Rink Reynolds Diamond Fisher Wilson: Architect; Prosser Hallock Planners and Engineers: Civil; Powell & Hinkle Engineering: MEP; Synergy Structural Engineering: Structural.



*Interior of Sanctuary. Photo by Neil Rashba.*





Photo, Above: Main entrance, exterior view of sanctuary. Photo by Neil Rashba. Church plan (left) courtesy of the architect.

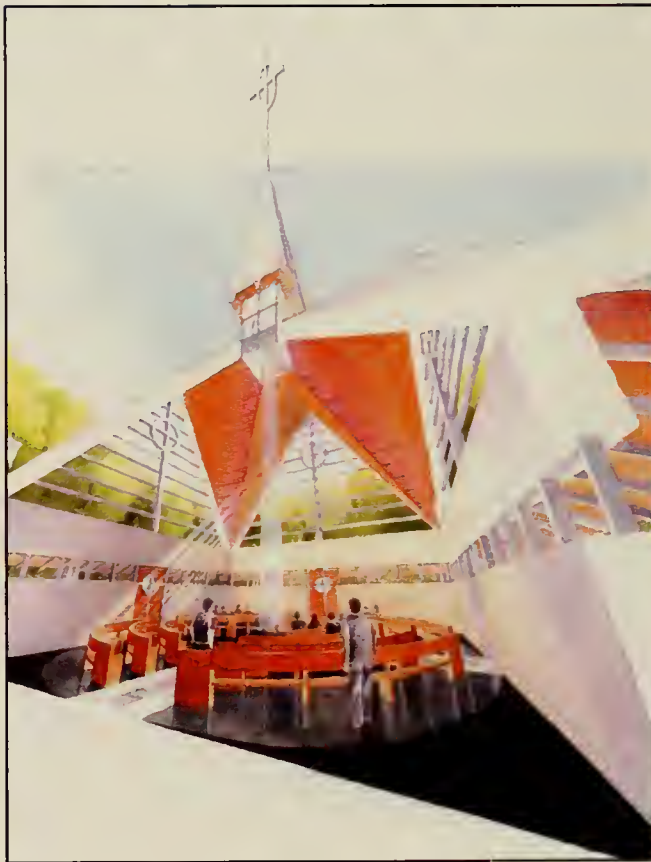
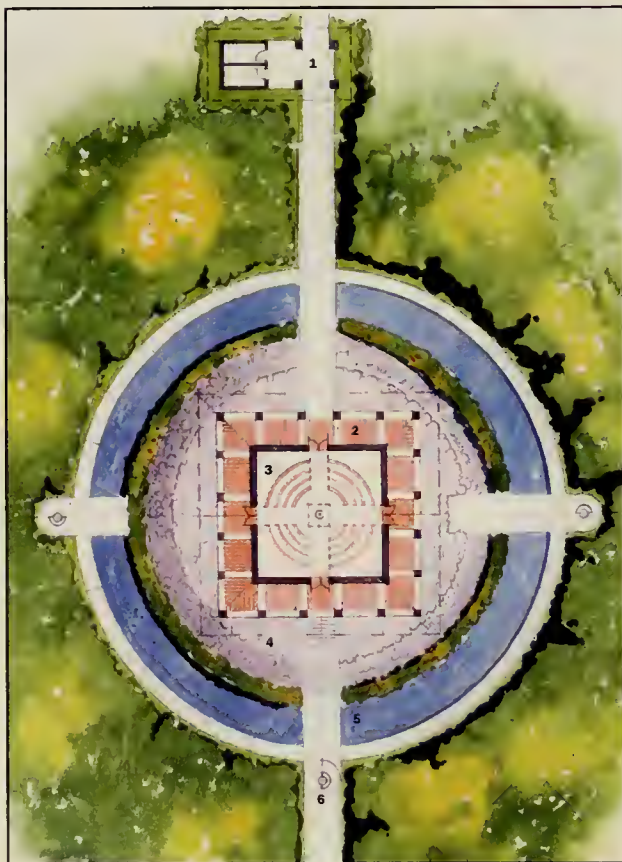


## Hunton Brady Pryor Maso Architects *orlando*

Unbuilt design for a chapel

This design for a Memorial Chapel embodies a plan that is a geometric expression of stability and unity. The formal elements of the square, the circle and the cross form the structure of the plan and shape the space of the chapel.

The building footprint is intentionally compact in order to simultaneously heighten the sense of verticality and maintain a feeling of intimacy on the interior. The chapel should feel comfortable for a single person or 100 people. It is tied to the earth by a circular stone plinth that functions as a solid base. The water ring encircling the plinth symbolizes the purity of the chapel and offers a symbolic and physical threshold that heightens the experience of entry.





## Spillis Candela DMJM coral gables

Church of the Epiphany, Miami, Florida

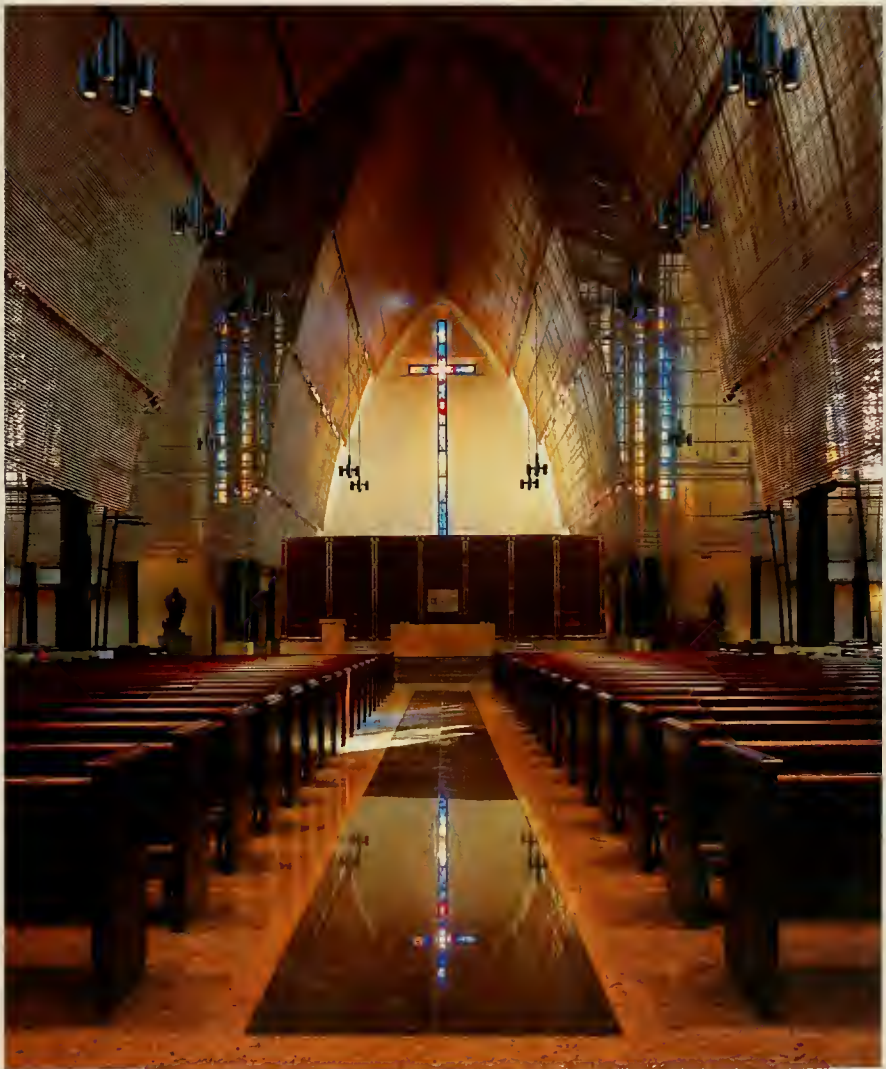
The cruciform plan for this church was devised to express the sacredness of the space based on the powerful ordering of the two axes crossing at the altar. Centered beneath the crossing of nave and transept is a space framed on the exterior by four towers, symbolic of the four evangelists. These towers also help to stress the verticality of the whole.

Inside the sanctuary, the stone altar rests on a raised platform that permits a view of the tabernacle from every pew. Behind the altar, is a tall slender stained glass cross carved out of the back wall of the nave. Floating over the nave are the soaring walls of the “church made of stone.” This light-colored stone acts as a background for the reflected light from the stained glass.

Structural columns inside the church grow out of the granite floor to support the sky blue ceiling 60 overhead. Steel trusses define a stepped Gothic arch that allows natural light to enter. This light, carefully filtered through a semi-transparent wooden veil, creates a sense of mysticism that is a fundamental component of the church’s interior atmosphere. In addition to the use of natural light, the artificial lighting was designed to reinforce the interior’s spiritual quality.

Worshippers enter the church through the narthex,

*Top: Exterior View. Right: East end of the nave showing altar and apsidal window reflected in the aisle. All photos by J. Brian King.*









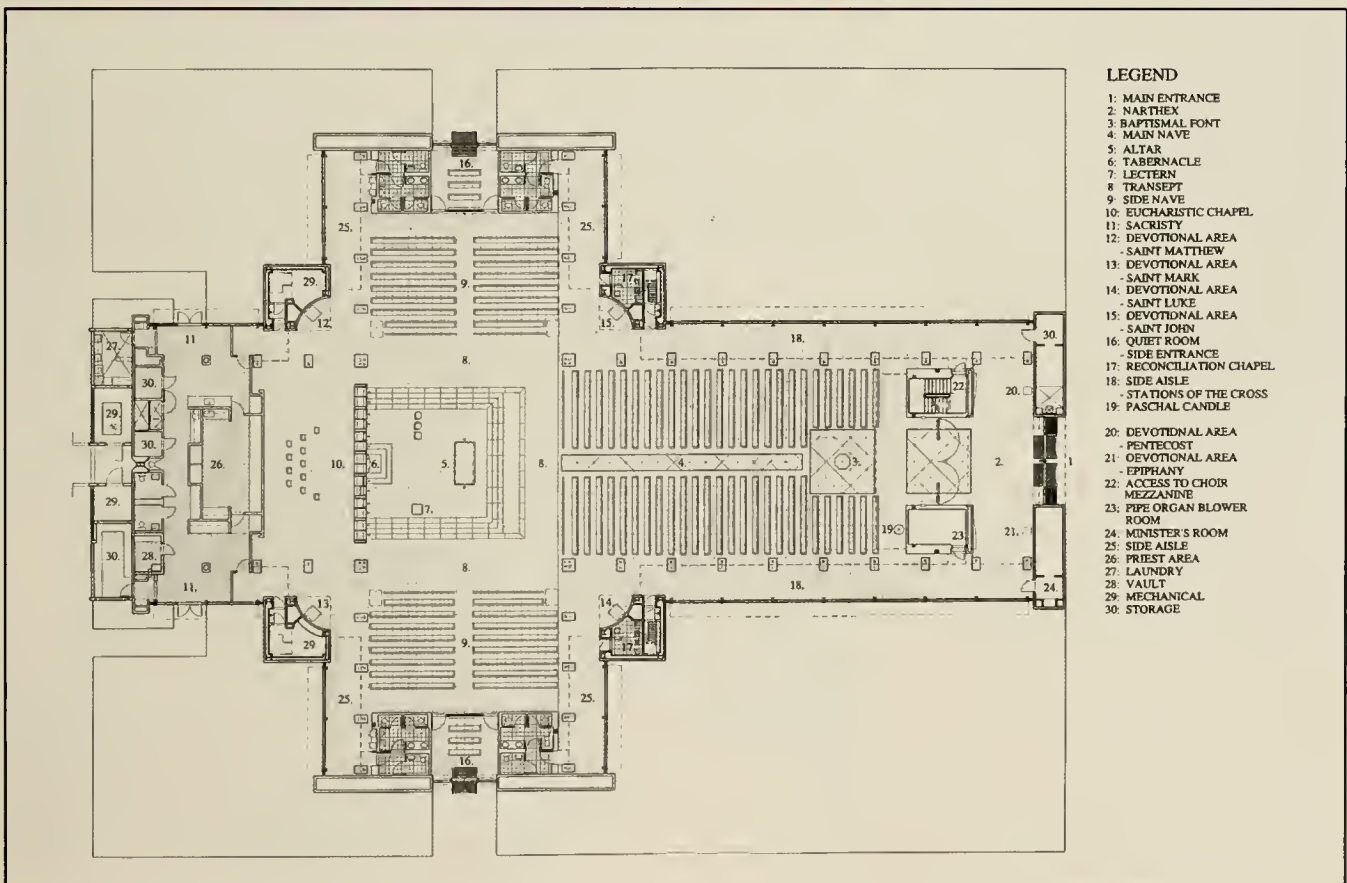


which is full height, before moving through the low-ceilinged area beneath the choir. From there, one enters the nave with its soaring interior space. When this project was recognized with a Design Award in 1996, the AIA described it as - "A great space...one of the few contemporary sacred spaces that can create a hush when someone walks into it."

### Project Credits: Spillis

**Candela DMJM:** Architecture, Engineering, Interior Design; Landscape based on a design from Jose Lopez-Tropolis Landscape Architecture; **The Witters Construction Company:** Contractor.

*Facing page: West end of the nave looking toward the narthex and organ pipes. Left: Stained glass window reflected in the altar. Drawing courtesy of Spillis Candela DMJM.*





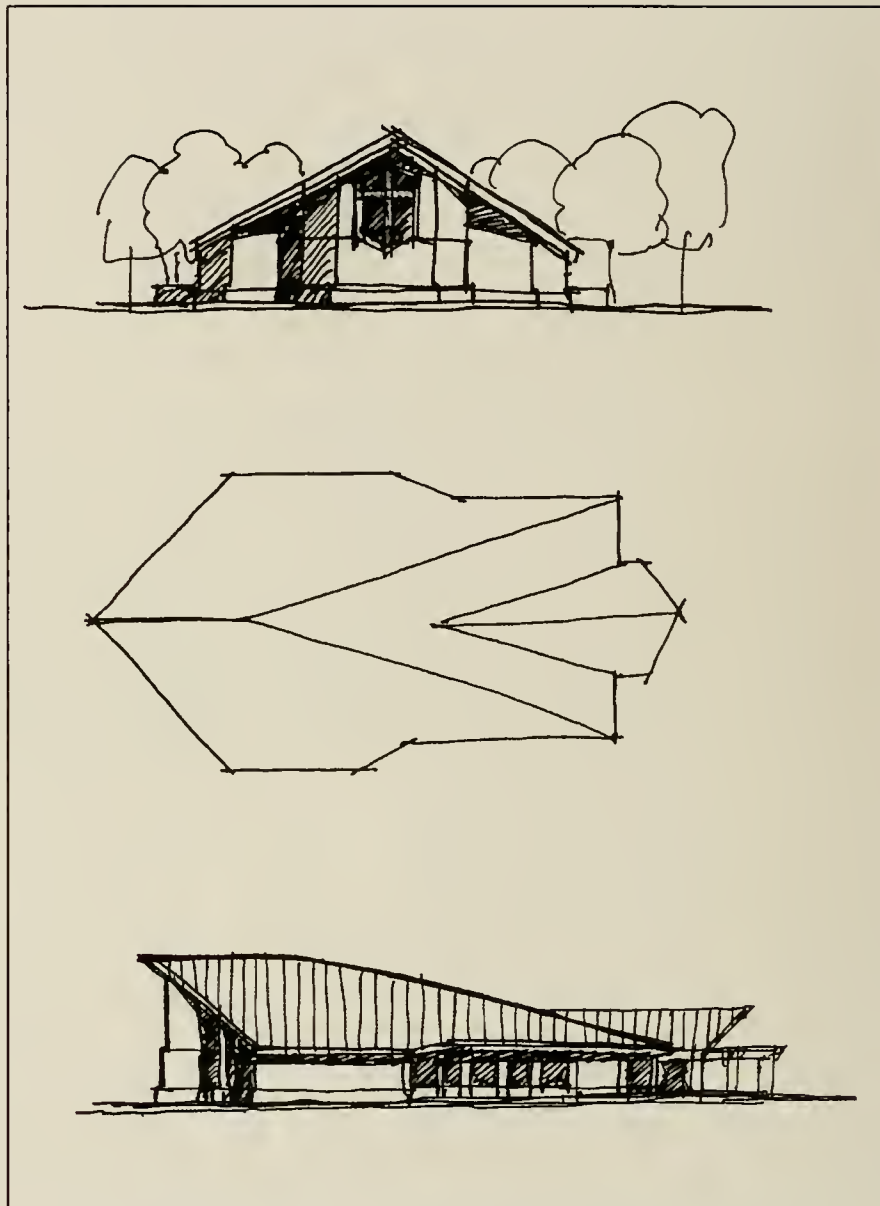
## Victor J. Latavish, AIA Architect *naples*

Church of the Nativity, Sarasota, Florida

This Episcopal Mission Church recently attained Parish status and began expanding its facilities to serve a larger congregation. The new sanctuary is oriented to face a busy intersection that gives it visual prominence and provides a relaxed and comfortable connection to an existing structure. Instead of using the expected, but rigid, orthogonal arrangement of the original master plan, the new design uses a curving portico to connect the old building to the new. Near the center of the portico where the axes of the two buildings intersect is an opening in the roof that allows light to enter the walkway.

The building was designed to meet the literal requirements of the written program including seating for a congregation of 300, a Vestry, Cry Room and Sacristy near the altar. Working within the constraints of a budget of \$125.00 per square foot including furnishings, the buildings were constructed using low-tech materials such as cmu load bearing walls, prefabricated wood roof trusses, metal roofing and stucco on both interior and exterior walls.

Liturgically, it was important that seating be arranged so as to reinforce the feeling of a congregation gathered around the altar. A Latin cross plan was finally adopted as the most efficient use of space within the allotted budget. All of the interiors were designed by the



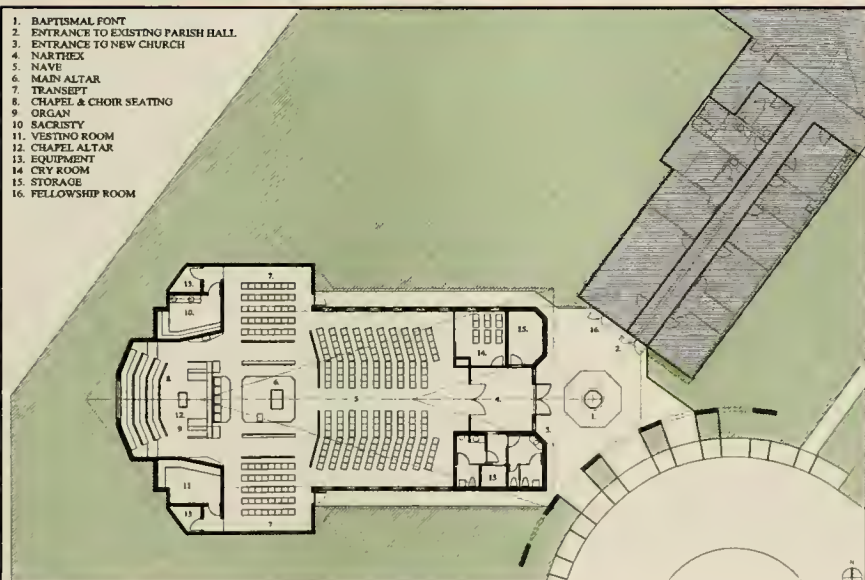
*The architect's concept sketches of exterior elevations and roof plan.*

architect using oak and marble to fabricate the furnishings. The baptismal font is at the entrance to the narthex where it can be seen by all who enter the church. The architect selected marble for the top of the altar table and an oak cross is suspended from the vaulted ceiling directly above the altar. The cross is backlit by the choir window that

nearly fills the west wall of the church.

**Project Credits:** Victor J. Latavish, AIA: Architect; LCM Engineering, Inc.: Structural Engineer; Burgess Engineering, Inc.: MEP Engineers; Weber Engineering: Civil; Kraft Construction, Inc.: Contractor.





Photos, Top, left: The east facing main entrance showing the arcade that connects the existing building with the new sanctuary. Top, right: The interior of the sanctuary. Middle, left: Interior view. Middle, right: Northwest corner of the sanctuary showing the choir window in the west wall. Left: Floor plan of the new sanctuary and connecting element to the existing building where the baptismal font is located. All photos by Vic Latavish.



**Alan Paul Cajacob AIA Architecture/Planning *deland***

St. Thomas Episcopal Church, Sanctuary Addition, Palm Coast, Florida







Facing page: *The exterior southwest corner of the church forms the terminus of the main axis of the sanctuary. From the central tower the wall folds to accommodate the choir space inside. Photo by Alan Cajacob. Left: Exterior view. Below: Interior of the sanctuary looking through the rood screen toward the choir. Photo by Nicola McRill.*



The second of this three-phase building program called for a sanctuary with ancillary facilities that would seat 500 worshippers. The building design had to be a positive visual expression of the church's value to the community. It also had to fit seamlessly with existing Phase I facilities and accommodate planned Phase III

facilities. All of this had to be accomplished on a limited budget. An additional requirement was that natural light and stained glass be utilized for their uplifting and worship-reinforcing qualities.

The form of the sanctuary was created by the transformation of a rectangular volume that is 84 feet square and 20 feet tall. One corner of the volume was raised to a height of 40 feet from which a tower emerges to become the focal point of the

composition. Folded exterior walls accommodate programmed spaces on either side of the chancel and provide structural stability for the taller sections of the exterior walls.

The roof is supported by angled and sloping roof trusses that allow for a column-free interior. The building's form is extended asymmetrically at the rear of the

main volume to accommodate vestry, restrooms, mechanical, electrical, storage and utility rooms.

The building shell is reinforced concrete with STO exterior and finish system. A modified bituminous roofing membrane was selected for its economic viability.

The interior of the sanctuary is spare. Wall surfaces are painted and trim is red oak. A 50-foot-wide red oak rood screen separates the chancel and congregation from the choir and organ pit. The sloping ceiling and wall surfaces belie the building's basic simplicity of form. The economics of a simple form and materials enhance the integrity of the dramatic interior space. Seating for the congregation wraps around the chancel platform and aids in maintaining a feeling of intimacy since no seat is more than 50 feet from the chancel. State-of-the-art sound and lighting control systems effectively enhance the worship experience.

**Project Credits:** Alan Paul Cajacob, AIA: Architectural Planning and Design; John Gregorich: Job Captain; Nicola McRill: Intern Architect; John G. Amaram, PE: Structural Engineer; Don Wilson, PE: Mechanical Engineer; Alex Piper, PE: Electrical Engineer; Parker Mynchenberg, PE: Civil Engineer; Hall Construction Co., Inc.: Contractor; Conrad Pickel Studio, Inc.: Stained Glass Art Panels; Nate Mudge: Sound and Lighting Systems.



## John S. Dickerson Architect, Inc. leesburg

Saints Peter and Paul Catholic Church, Winter Park, Florida

The building program for this Catholic Church called for a 1,200-seat sanctuary and a 175-seat Daily Mass, or Day, Chapel. The church was to be designed in accordance with the *Guidelines of the National Conference of Catholic Bishops, Built of Living Stones: Art, Architecture and Worship* and *The Liturgical Documents: A Parish Resource*. In addition, the buildings had to reflect the needs and aspirations of the parish. Ultimately, the design produced a 26,645-foot plan with a palette of materials rang-

ing from stucco on the exterior to polished granite inside.

A series of meetings produced the imperative that the church had to look like a Catholic Church, i.e. the tabernacle should be easily seen. The two guiding values that shaped the design concept were "intimacy" and "identity." From these guidelines came a plan with antiphonal seating and a raised central predella with the tabernacle on a separate platform between the church and the chapel. Antiphonal seating dates to the monastic churches of the 6th Century when monks sat across from each other. In contem-

porary buildings, it helps create a feeling of intimacy since parishioners face each other and are gathered around the ambo and the altar.

A 1500-watt theatrical spotlight recessed in the arch above illuminates the tabernacle. This dramatic lighting makes the tabernacle visible upon entering the nave. The antiphonal seating and prominent tabernacle dictated that the altar be placed in the center of the church. These two elements face each other on an elevated predella on the sanctuary's central axis. The 45 feet of open space between the altar and the ambo provides flexible space for



Exterior view of the Day Chapel on the north side of the building. Note the water feature at the base of the retaining wall. Inset: Exterior view of illuminated narthex entrance. All photos by George Cott, Chroma, Inc. Tampa, Florida.



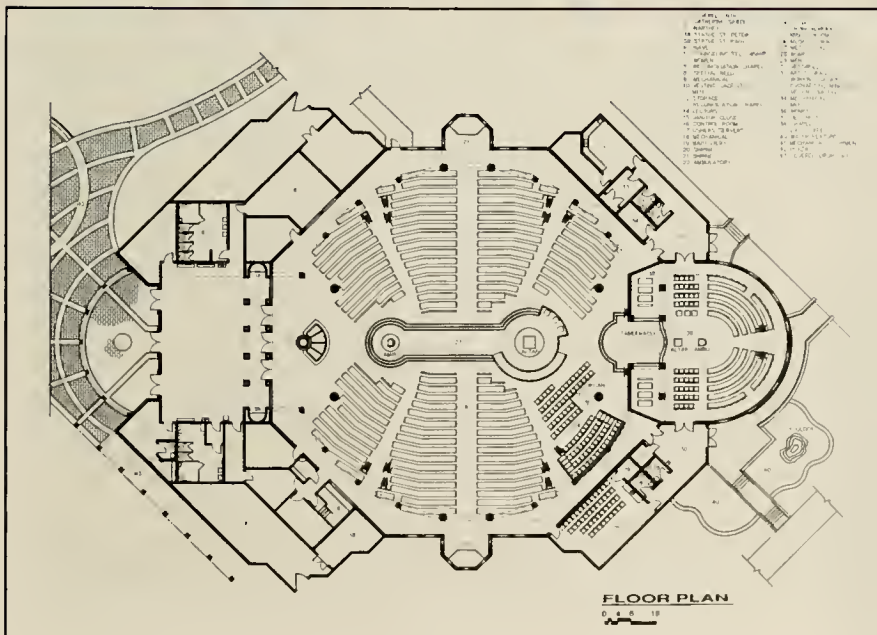


weddings, funerals and other church assemblies.

The baptismary is located just inside the nave on axis with the altar, ambo and tabernacle. To further strengthen the link between these key liturgical monuments, they were all chiseled from the same granite with rough-cut bases and polished tops.

After the major liturgical spaces were established, the central axis was extended to include a covered entry, gathering space and narthex on one end and a day chapel on the opposite end. Two laminated wood trusses - with 90-foot span - support the clerestory and further define the central axis. Clerestory windows allow light into the sanctuary and emphasize the liturgical focal points in the church.

**Project Credits:** John S. Dickerson, AIA: Architect; M. Judson Dickerson: Project Manager; David L. Kittredge, PE: Structural Engineer; Thomas L. Hanson, PE: Electrical Engineer; Larry C. Lipps, PE: Mechanical Engineer.



Photo, top left: View into the nave looking north toward the Day Chapel with the baptismary in the foreground. Top right: View inside the nave looking toward the narthex.



## Charles Harrison Pawley Architect PA *miami*

The Shul of Bal Harbor, Surfside, Florida

This Orthodox Jewish Synagogue is located in a dense urban neighborhood. With a site that is below grade and no more than 200 yards from the Atlantic Ocean in South Florida, the first requirements were to adhere to local building codes, including hurricane code requirements. The building's structural elements include concrete, glass and pre-cast with a multi-zone air conditioning and dewatering system that addresses any water intrusion at the basement parking level.

The highly diverse congregation wanted a building with

a Middle Eastern image that would reflect the history and tradition of the faith. However, it had to be equipped with sophisticated, state-of-the-art electronic technology.

The architect's research of classical Middle Eastern synagogues revealed the importance of the placement of such elements as the Torah, the Ark of the Covenant, the Star of David, the Tree of Life, the Temple Menorah, the Mikvah and the Bimah. Other program imperatives included separate seating for men and women and separate ceremonial bath facilities. The apex of the main dome in the sanctuary has a skylight in the form of the Star of David that is a part of

the structure of the roof. The Torah and the Ark of the Covenant are incorporated into the interior as design elements. The focus of the sanctuary is a jewel-like filigreed wrought iron Bimah adorned with religious symbols.

In Orthodox Judaism, the Mikvah or ceremonial bath must use "water from the heavens" – no processed or treated water. This was achieved by incorporating a rooftop collection tank with a bypass that flushes out sediment so clean rain-water can flow into the Mikvah.

The Tree of Life, which will be rendered in stained glass, was designed by the architect and will be installed in the east (main)



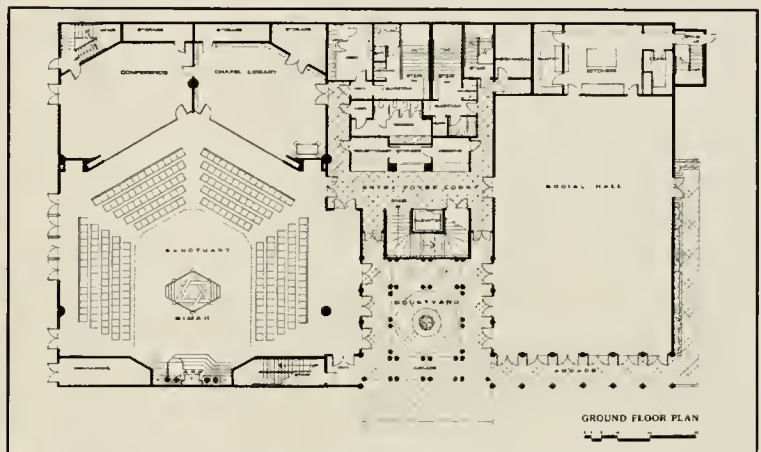
*Sanctuary interior looking through the Bimah at the Ark of the Covenant beyond.*



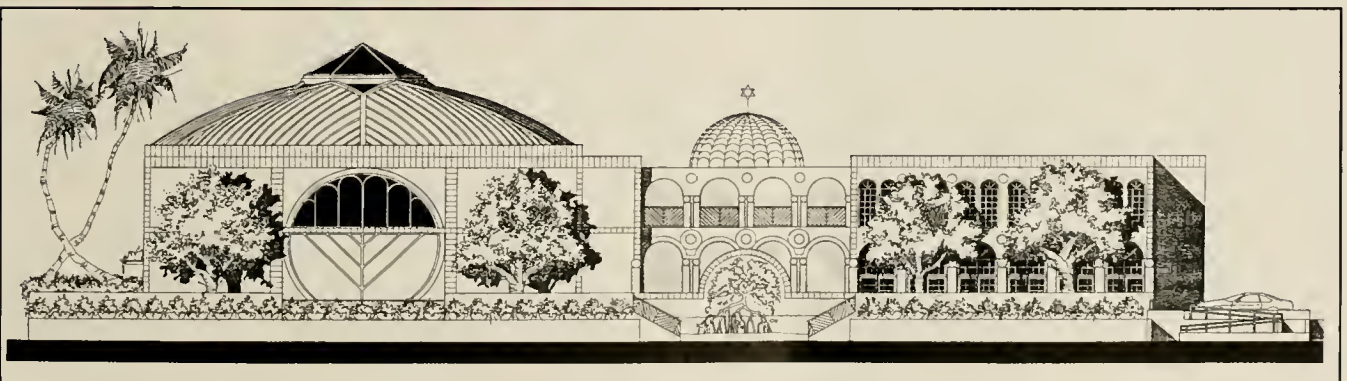


façade of the building when the budget permits. In keeping with its Florida location, the symbolic olive tree has been replaced with a mangrove that is home to birds and a root system that provides a sanctuary for small fish. With a root system that holds together the vegetation of coastal land, it represents an almost perfect tree of life.

**Project Credits:** Charles Harrison Pawley, FAIA: Architect; Nazifa Najem Given: Project Manager; Nelson Lonsdale, Lonsdale Associates: Structural Engineer; Rodriguez & Currier Associates: MEP; Gene Higgins, Jr.: "Tree of Life" Production.



Photos, top: Partial east elevation showing entrance into courtyard. "Tree of Life" panel will be placed in arched opening between stairs. Left: View through the Bimah at the Star of David skylight that is integrated into the roof of the sanctuary. All photos by Dan Forer. Ground floor plan and east elevation courtesy of the architect.





## Merrill and Pastor Architects *vero beach*

Seaside Chapel, Seaside, Florida

This interfaith chapel for 200 worshippers was built on a site that was reserved for it in the original town plan. The church board requested that the architect design a building to serve the whole community, that it have an element that could be seen from a distance and that it be built with materials characteristic of the region. The chapel is typically approached from the south on foot or

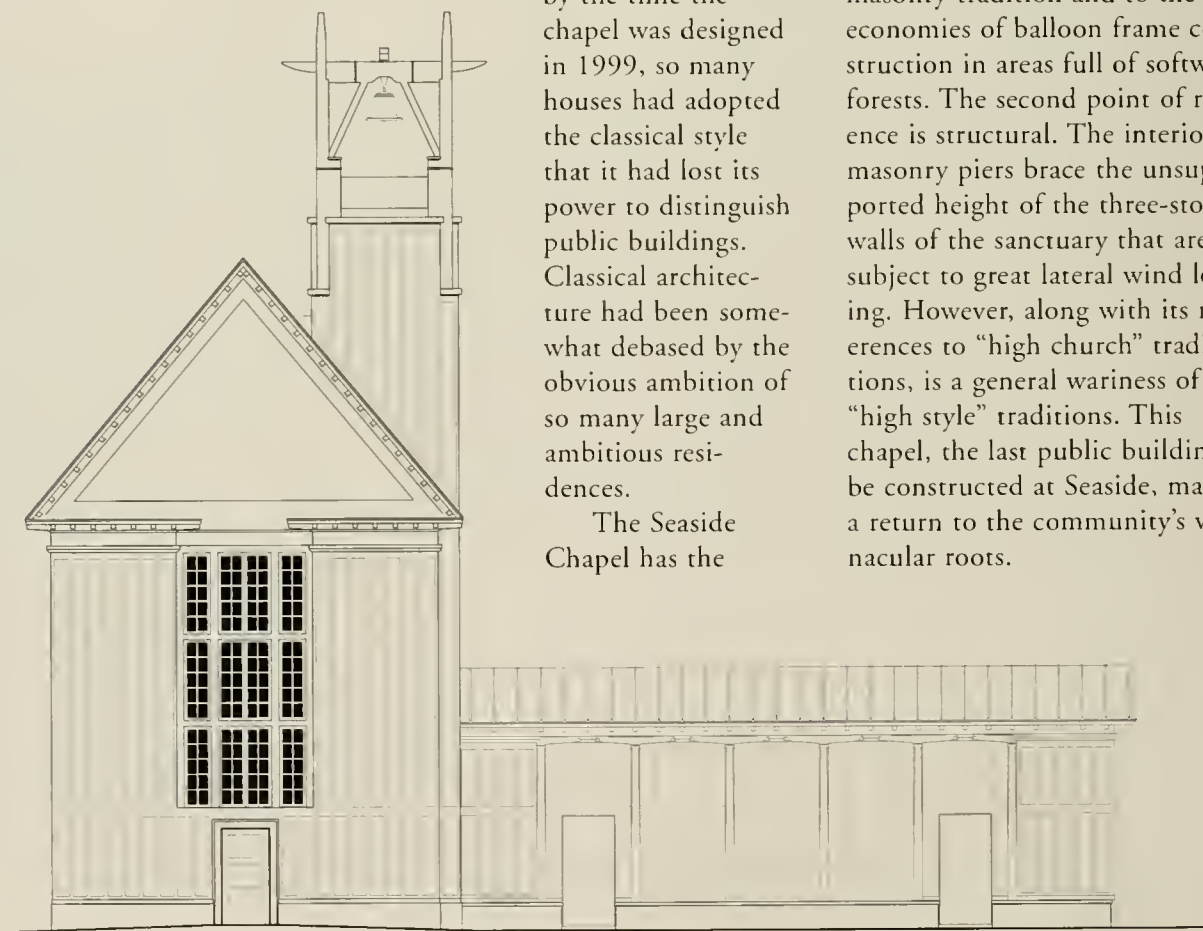
from the east by car, so it was composed asymmetrically to be seen prominently from either direction. The building sits on the edge of two communities, serving both. There is a park to the south and a garden has been created on the east. The land to the north is still forested with scrub pines.

Seaside design guidelines originally reserved recourse to classical architecture for public buildings that were often overwhelmed by the many large-scale residences. However, by the time the chapel was designed in 1999, so many houses had adopted the classical style that it had lost its power to distinguish public buildings. Classical architecture had been somewhat debased by the obvious ambition of so many large and ambitious residences.

The Seaside Chapel has the

obvious advantage of its prominent site at the head of Ruskin Square, but the building is ultimately distinguished by the scale and detailing of its elevations. It appeals to both the horizontal classical tradition that Seaside's town planners originally imagined for its public buildings, as well as the verticality associated with the Gothic milieu.

The Gothic reference takes its form from two sources. First the Carpenter Gothic-style board and batten Episcopal churches common in the rural South. These churches spoke to an unattainable masonry tradition and to the economies of balloon frame construction in areas full of softwood forests. The second point of reference is structural. The interior masonry piers brace the unsupported height of the three-story walls of the sanctuary that are subject to great lateral wind loading. However, along with its references to "high church" traditions, is a general wariness of all "high style" traditions. This chapel, the last public building to be constructed at Seaside, marks a return to the community's vernacular roots.



*Elevation drawing courtesy of the architect.*





Photos, top: View of chapel from the south and light detail of south gable and exterior wall surface. Left: Interior views. All photos by Scott Merrill. Facing page drawings courtesy of the architect.

**Project Credits:**  
**Merrill and Pastor**  
**Architect, PA:** Architect;  
**Farley W. Farley:**  
 Structural Engineer;  
**Sklow & Runkel:**  
 Mechanical and  
 Electrical Engineers;  
**Breaux Construction:**  
 Contractor.



## FleischmanGarcia *tampa*

Sanctuary/Congregation B'Nai Israel of St. Petersburg, St. Petersburg



*East wall of the sanctuary with smaller chapel on the left. All photos by Steve Widoff*

A 1992 master plan for this St. Petersburg synagogue included a major expansion and renovation of several existing buildings. The design for the 32,000-square-foot, synagogue and educational facility included a 380-seat sanctuary, a social hall, administrative suite, chapel, gift shop, kosher kitchen, library and classrooms. The project was completed in 2000 at a cost of just under \$4 million.

The sanctuary was designed as a blend of contemporary and traditional synagogue architecture and it replaces a 40-year-old building that occupies the adjacent site. The U-shaped plan is

arranged around an interior courtyard creating a private outdoor space for group activities or private reflection. Painted the color of old Jerusalem stone, the exterior has domed towers, copper grills and deeply recessed glass panels. The new sanctuary incorporates a wall of stained glass windows, the old Ark, and (with creative adaptation) the rabbi's lectern and Torah table, all taken from the older structure. The ceiling of the new sanctuary is crowned by a "folded plate" ceiling reminiscent of the concrete, folded-plate roof and ceiling in the old sanctuary.

The new sanctuary is flooded with natural light from stained glass windows on the north wall as well as the south wall windows

and those in the domed cupola over the Bimah. The Ark is the main feature of the sanctuary with its engraved, bronze doors, Jerusalem stone surround, columns, architrave and copper dome. The Eternal Light hangs above and in front of the Ark. A handicapped access ramp to the Bimah is cleverly shielded by a freestanding Jerusalem stone wall that displays custom-engraved memorial nameplates.

The Chapel, a warm spiritual retreat off the lobby, has a large dome at its center and is surrounded by built-in oak bookcases and display niches.





**Project Credits:** Sol J. Fleischman, Jr., AIA: Project Architect; McCarthy & Associates, Inc.: Structural Engineer; Engineering Matrix, Inc.: MEP; Phil Graham & Co., Inc.: Landscaping; Eleazer Interiors: Interior Design; Creative Contractors, Inc.: Contractor

Photos, Top: Sanctuary interior looking toward the Ark. The Ark is lit from a band of clerestory windows in the tower dome. Note the freestanding memorial wall on the right that conceals the handicap access ramp. Above: Interior view of the chapel with the Ark that was relocated from the original synagogue.





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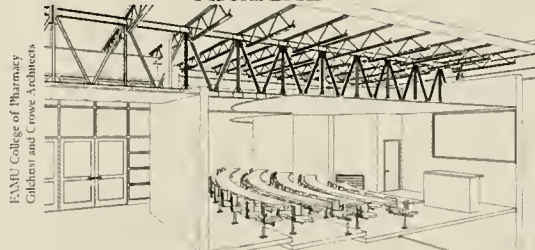
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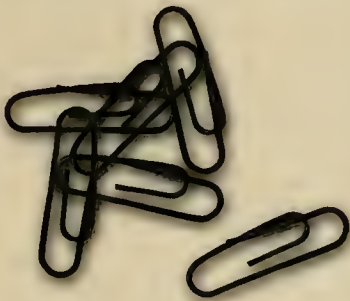
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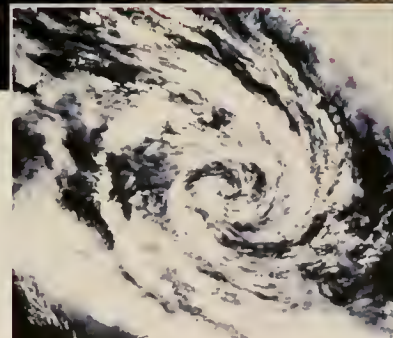


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